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THE JAMES AND CHAPIN GIFTS TO BUFFALO'S ART ACADEMY

THE double gift to the Buffalo Fine Arts Academy of Mr. Willis O. Chapin, of that city, and Dr. Frederick H. James, of Lancaster, Erie Co., New York, establishes in that institution the largest public collection of engravings in the State, and probably the next in importance in the country to that at the Boston Art Museum. Both gentlemen have been long known as collectors, and each has collected in an individual field, so that their two collections admirably supplement each other.

The major portion of Dr. James's gift is made up of a very complete collection of etchings by Seymour Haden. They commence, in point of date, with the portrait of a child, called "Arthur," made in April 1858, and reach to "The Four Cows," etched in 1882. Many of the plates are represented in different states and some of the impressions are unique. Some show the artist's experiments in etching on zinc, and his adaptation of mezzotint, and the collection includes rare, unpublished works from the private collections of Maxime Lalanne, Philippe Burty and other connoisseurs.

Among the plates are the very rare "Thames Fisherman," of 1859, in the first state; an unique impression of "Egham;" a very valuable, undescribed early trial proof of "Kenarth;" quite a number of the unpublished portraits the etcher made of his family and friends; one of the only two impressions taken of the "Whitfield Yew" plate; the first state of "The Breaking Up of the Agamemnon," the second, larger plate, and the same mezzotinted; the extremely rare "Sawley Abbey" with the dogs and reeds in the foreground; and so on. The Haden prints number altogether, a hundred and eighty-one.

In addition to these the collection shows several original drawings by the artist. One is a view of the Coliseum, done at Rome in 1843. There is also a highly interesting portrait of Mr. Haden, made in 1862. Altogether, for the period covered by it, Dr. James's Haden collection is of inestimable completeness and value. It is not only a monument to the artist, but a perpetual testimonial to the taste and zeal of the collector, and the generous public spirit which moved him to present it to the people.

The gift of Mr. Willis O. Chapin to the Academy, consists entirely of line engravings, all rare proofs from various European collections or purchased through Mr. Frederick Keppel. They constitute a finely representative series, as the mere list will indicate.

Hendrick Goltzius: The Boy and Dog.
Jonas Suyderhoef: The Peace of Munster, after Terburg.
Cornélis Visscher: Gellius de Bouma: The Sleeping Cat.
Schelte à Bolswert: The Holy Family, after Van Dyck; The Infant Jupiter, after Jordaens.

Jacques Callot: View of the Pont Neuf and the Tour de Nesle.
Claude Mellan: The Sudarium of St. Veronica.
François de Poilly: Portrait after Ph. de Champagne.
Robert Nanteuil: François Servien, after Ph. de Champagne;
Pompone de Bellièvre, after Le Brun; Gilles Boileau; Beaumanoir de Levaradin: Cardinal Bouillon.

Gérard Edelinck: Philippe de Champagne, after himself;
Charles, Duc de Berry, and Louis, Duc de Bourgogne, after de Troye; The Battle for the Standard, from Rubens's drawing after Leonardo da Vinci's cartoon; Moses Holding the Tables of the Law, after Ph. de Champagne, commenced by Nanteuil and finished by Edelinck.

Mme. Helyot: La Belle Religieuse.
Antoine Masson: Henri de Lorraine, Guillaume de Brisacier,
Marie de Lorraine, after Mignard; The Supper at Emaus, after Titian.

Pierre Drevet: Cardinal Fleury, after Rigaud.
Pierre Imbert Drevet: Bossuet, after Rigaud; Adrienne Lecouvreur, after Coypel.

Laurent Cars: Fêtes Vénitiennes, after Watteau.
Noel Le Mire: General Washington; The Marquis de Lafayette, after Le Paon.

Johann Georg Wille: Travelling Musicians, after Dietrich; Marshal Saxe, after Rigaud; Mother of Gérard Dow, after Dow; Paternal Instruction, after Terburg.

Charles Clement Bervic: Louis XVI in his Coronation Robes, after Callet, the finished plate; The Education of Achilles, after Regnault.

J. B. R. U. Massard: Homer, after Gerard.
Achille Boucher Desnoyers: Portrait of Thomas Jefferson, in the dotted manner; Napoleon I in His Coronation Robes, after Gerard; La Belle Jardinière, after Raphael; La Vierge aux Rochers, after da Vinci.

Sir Robert Strange: Il Giorno, after Corregio; Charles I, after Van Dyck.

William Woollett: Niobe, after Richard Wilson; First Premium Print, after George Smith; Roman Edifices in Ruins, after Claude Lorraine, in two states; Diana and Actaeon, after Filippo Lauri; Death of General Wolfe, Battle of La Hague, after Benjamin West

John Hall: Richard Brinsley Sheridan, after Reynolds.
Francesco Bartolozzi: Lord Mansfield, after Reynolds.
Valentine Green: George Washington, after the De Neuville portrait.

William Sharp: The Doctors of the Church, after Guido; Diogenes, after Salvator Rosa; Thomas Paine, after Romney; Sortie from Gibraltar, after West.

Giambattista Piranesi: Exterior View of the Colosseum.
Raphael Morghen: Francesco di Moncada, after Van Dyck.
Giuseppe Longhi: The Reclining Magdalen, after Corregio;
Eugene Beauharnais, after Gérard; George Washington from the Longhi collection.

Paolo Toschi: Diana in the Chariot, after Corregio.
Johann Gotthard von Müller: Louis XVI, after Duplessis; Jerome Napoleon.

Richard Earlom: Flower piece, after Jan Van Huysum.
James MacArdell: Rubens With His Wife and Child.

To this superb collection must be added certain prints given by Dr. James, to wit: the Dirk Cuerenhert of Goltzius, William De Ryck, by Visscher, Samuel Bernard, and Cardinal Dubois, by Pierre Imbert Drevet, after Rigaud; a before letter proof of Bervic's Louis XVI, before the plate was broken; Napoleon I, after Gérard and Ste Marguerite, after Raphael, by Desnoyers, and Sharp's John Hunter, after Reynolds, Matthew Bolton, after Beachy, and the engraver's portrait of himself.

An excellent descriptive catalogue of the combined collections has been issued by the Academy, with a frontispiece portrait of Mr. Haden.

THE OSBORNE PROCESS

MUSEUM OF FINE ARTS,
BOSTON, February 5, 1892.

Editor THE COLLECTOR.

DEAR SIR: Mr. J. W. Osborne, the inventor of the "Osborne Process," asks to have the necessary dates added to the statement (made on p. 55 of the catalogue of the exhibition now open at this Museum) that "the first really useful photolithographic process, distinctly limited to the reproduction of line-work," was that invented by him in 1859, as he fears, in view of the question of priority raised between him and Col. James, that the sentence immediately following may be misinterpreted, in spite of the qualification, "the first," contained in the preceding sentence. For this purpose he has furnished the following details: Mr. Osborne's invention was made August 19, 1859. The date of his Victorian patent is September 1, 1859. On the other hand, Col. James, in the preface to his book on his process, states that he was staying at Hyde in the "winter of 1859-60," and that from there he went to Southampton, and reproduced a MS. of the time of Edward. This document bears the date February 14, 1860, in Col. James' own writing.

Mr. Osborne also calls attention to the fact that *cold* instead of *hot* water (see p. 64 of the catalogue) is used for washing off, or developing, the inked transfer sheet in his process. The office of the water in this case is, not to dissolve and remove the unchanged gelatine, but to swell or gelatinize it, and thus to keep it in a condition in which it has practically no affinity for the ink, while the sponge with which the sheet is rubbed has a very great affinity for it. Accordingly, Husnik's statement ("Reproductions—Photographie," Vienna: 1885, p. 118) that Osborne "developed his pictures warm," will also have to be corrected.

By giving this a place in your columns you will greatly oblige

Yours very respectfully,

S. R. KOEHLER, Curator of Print Department.

The Smithsonian Institution has issued a "Report on the Section of Graphic Arts, in the U. S. National Museum," by S. R. Koehler, the Curator of the section. It is reprinted in convenient pamphlet form, from the general report of 1888-89, of which it originally formed a part.

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The death is reported of Dr. Wesley Newcomb, of Cornell University. Dr. Newcomb was eighty-four years old. He held the position of Curator of the Newcomb collection of shells, an honorary place, for he has never been required to do much teaching. He was probably the greatest conchologist in the United States. The Newcomb collection was bought by Ezra Cornell for the University twenty-three years ago. It is one the most famous in the world.